THE ACADEMY OF THE FINE ARTS.

PORTY-SECOND ANNUAL EXHIBITION.

In the spring of every year, as it in sympathy with the season, the walls or our old Academy blush and bloom again with the beauty of art. Then we discover what our artists have been doing for the past year, for here their best works are assembled. The galleries are filled with new paintings, not merely those of American arists, but with the foreign pictures which our wealthy connoissours are constantly importing. England, France, and Germany are laid under contribution. Nowhere can the untravelled Philadelphian study art to suco advantage, for it is the only galler, in which the various schools and styles are represented. The visitor may go back to "the glory that was Greece. and the grandeur that was Rome;" have at least a glimpse of the beauty of the early Italian printers; study the new tendencies of art to other countries, and compare with all these the works of those men who now maintain and increase the reputation of Philadelphia, hie may see the complete collection of easts from the celebrated marbles which Lord Elgin brought from the Parchenon to England in 1811-those mutilated statues before which Fuseli strode in his eathusiasm, exclaiming, 'The Greeks were gods! The Greeks were gods!"-of which Hayden said, "I saw that union of nature and ideal perfected in high are, and before this period pronounced by the abjest critics as impossible. I thanked God with all my hears, with all my soul, and with all my being!" No other city in America possesses casts from the unrivaled works of Phidias. Something, at least, is there of Suido, Saivator Ro a, Dominichiuo, and Michae Angelo. Of names distinguished in English art are Van Dyke, West, Opie, Lestie, but, strange indeed, not one canvas of Reynolds is in the galleries! But all the artists who are now considered the fathers of Ameri can painting are represented there-Gilbert S uart, the greatest of al, perhaps-Washington Atlaton, John Neagle, luman, and Rembrandt Peale; and after these the eminent painters now living -Sully Hamilton, Rothermel, Schussele, and others, who prove that art has not degenerated in America Deficient as our Academy is in many respects, it must be admitted that no other collection in the country surpasses it, while in the department of casts from the Antique it is unequalled. To-day the special exhibition was formally opened. On Saturday evening the private view was largely attended. Most of our artists were precent, and many gentlemen well known for their interest in art. The ladics, of course, were numerous-too many of them more attractive than the pictures, and a few quite as well painted. A beautiful woman should enter a picture gallery with discretion, and endeavor not to distract the attention of the earnest student. In the crowds that filled all the gallernes, and with the short time for examination, we could do little more than form a general idea of the exhibition. The critic is neither just to himself or to the artist, who judges a pictura

at a glauce. There are upwards of five hundred works belonging to the Academy; besides there, are about three hungred and thirty new works, which will be withdrawn when the exhibition closes

We do not intend to pass over the fact that a number of prints and drawings are hung in the Directors'froom, which the catalogue states are "not on exhibition." Why are they not exhibited? What right have the D rectors to retain them for their own private enjoyment? If, as we suppose, these works are the property of the Academy, they should hang where visitors could study them.

Though we remember better exhibitions, this is equal to the average of the last six or seven years, and contains many excellent and interesting works, chiefly by Philadelphia artists New York and Boston have sent few pictures. Nor are the foreign contributions numerous, though there are many pictures, from Germany especially, that have never been on the walls of the Academy. Some of these are only known to the public by their exhibition at the Great Central Fair-the finest collection ever seen in Philade phia-and we regret that their owners were not more liberal. The Directors of the Academy have always had as difficulty in obtaining the loan of the gems of private gatteries. But why should a collector hade his pictorial lights under a bushel? If it is creditable to possess a fine picture, it is more honorable to share for a little while with the art-toving public the pleasure of beholding it. Yet even our best artists, after selving a picture, perhaps the triumph of a year's labor, frequently find the possessor unwilling to permit its exhibition-This form of selfishness is akin to that which has made the collectors of rare engravings destroy all the duplicates they could find, that they might boast of having the only copy in existence!

Of historical subjects there but few, the largest being Rothermel's "Paul Preaching at Atheus," (No 648). Schussele exhibits "Andrew Jackson before Judge Hall, at New Orleans, 1815" (No. 691), and Winner, "Christ and the Pharlsees," (No. 724). These are the only new pictures in the branch of art generally considered the highest. That it is, we are not willing to concede. But that the annual exhibition of the leading city in American art contains but three paintings of history, and not one of them great, is a proof of the mequality with which art is sustained. In searching for the reason of this, it must be remembered that in this country art depends upon the patronage of the people, while in Europe, for centuries, its great pillars were Royal Governments and the Catholic Church. To Catholicism the unrivalled architecture of the middle ages may be said to have owed its existence, and to the lavish hand with which the Church dispensed her wealth, Raphael, Michael Angelo, and Rubens, most of their fame. When Italian art was in its glory, there was scarcely a church too poor to purchase for an altar-piece a "Descent from the Cross," or a "Last Judgment." But in Amer ca there are no palaces for painting to adorn, and our republican Government has only of late appreciated the immense importance of a national patronage of art. In the Capitol, at Washington, are few paintings worth glancing at, and most of them disgrace the architecture. The Pennsylvania Legislature has lately voted a small appropriation to purchase paintings illustrative of the war; but this is an ex. ception. As a rule, our artists depend upon men of moderate wealth, who merely want pictures to adorn their galleries. Hence the great number of landscapes, cabinet paintings, portraits, and the unfortunate scarcity of good historical pictures. Rothermel, whose genius deserves the largest field, has suffered throughout his career for the lack of encouragement, and we owe the "Christian Martyrs," the greatest of his works, more to his own determination than to any external inducement. Though historical art languishes in this condition of affair no just complaint can be made; it is inevitable in the early career of a nation without a Royal Court or an Established Church. The exhibition contains the usual number of land-

scapes. E. D. Lewis contributes several good pictures, the largest of which is entitled the 'Edge of a Forest on the Susquehanna" (No. 532).

Hetzel sends "On the Head Waters of the Conemaugh" (No. 551), one of the most charming of Pennsylvania streams. Paul Weber has several. Another large laudscape is "The Hill of the Elhambra" (No. 597), by P. Colman. Cropsey, Whitteredge, Richards, Van Ingen. Shaver, Russell Smith and his children, G. W. Holmes, De Vogel, Isaac Williams) are all represented.

Of marines there are unusually few. The exhibition misses the important aid of Edward Moran, who

does not send a single picture. Nor has Thomas Moran contributed his landscapes, nor Peter Moran bis cows. James Hamilton, whose genius is tireless as the sea whose waves he has mastered, blidding them atorm to the clouds, or murmur on the sands, at his will, has sent but few pictures, and but two of any importance-"Liverpool Harbor" (No. 699), and "Scene on the Thamee" (No. 670). Not one of his Ningara pictures is vouchsafed us, probably because the best of these great studies, in which he has been engaged for a year, are yet unfinished. Nor doss he exhibit a single sunsel, which is so much splendor lost, Samuel Walker, however, has endeavored to supply the want of those magnificent skies in which Hamilton is unrivalled, and has said to the Sun or Hamilton, like a new Joshua, "stand still!" and

Bonfield contributes two or three. We do notlike so much land and so little sea, and hold the delinquent artists responsible. Mr. Moran, no doubt, as he wasks about the rooms, where no picture of his is seen, and thinks how Smith is criticized and Jones abused, may quote Shakespeare and say, "Let the galled jade wince, our withers are unwrung," But as he is usually more praised than blamed, this exemption from criticism will bardly console him for his error in not exhibiting something. There have been years when the marines in the Academy amounted to a deluge-but

this is a drought.

thus fixed it on his own cauvas, where it burns with

diminished lustre. The largest of all the marines

is C. G. Rosenberg's "New York Bay" (No. 768)

The portraits are better than the average, and there are very few of those dreadful mockeries of "the human face divice" that Jonathan Miller used to try to hang out of sight, near the ceiling. Sully exhibits several beautifully painted pictures, with all that ease and grace for which he is famous, the best being "The Girl at the Weh" (No. 598). Waugh, J. M. Lambdin. Conarroe, Winner, Mathews, Fisher, Trego, Pettit, and Rosenberg, are among the principal contributors. H. Balling sends "General Grant in the Trenches at Vicksburg" (No. 705), and we think there must be half-a-dozen portraits of "Abraham Lincoin." Schussele gives a characteristic portrait of "Peter Cooper," an excellent likeness. W. K. Hewitt, who has made such rapid improvement that no one could guess from his present works, that seven or eight years ago he was quite a bad painter, exhibits a number of capital portraits, one especially, a group of calidren and a d og (No. 626), deserving high praise.

In the miscellaneous pictures exist, probably, the chief merit and interest of the exhibition. At most of them we had merely time to grance, but could not mistake the beauty of Bouguereau's "Before the Bath" (No. 588), nor the torce of John Neagle's "Cupid" (No. 582), in which the little god significantly plays with the doves of Venus and the shield of Mars. Sully's "Red Riding Hood" (No. 642) peeps out with a singularly sweet expression. George Lambdin has a large number of his denghtful common-place subjects.

In the northwest gallery is a large painting by A. F. Bellows, "The Echo" (No 707), which we thought deserved more attention than we had time to give it. "The Recognition" (No. 773), by Constant Mayer, is a large, bold picture, representing two brothers meeting on the field or battle. The Rebel soldier bends above the dying Federal, shocked to think his musket may have sent the fatal bullet. There is fine teeling in this work. Beard exhibits "Not Caught Yet" (No. 775), a picture of capital humor, in which a mouse escapes out of one end of a basket, as his pursuer leaps into the other.

In the Southwest Gallery are a number of marble and plaster casts, several of great beauty. There are Karnisch's model for a monument to Lincoin statuettes of Longiellow and Bryant by Kuntze, a bust of Albert Barnes, and a head by Palmer,

This rapid sketch of the galleries does not, of course, even touch many of their most interesting points. Though the exhibition does not contain one picture worthy to be called great, it has abundant charms for the lover of true art. We have merely given our general opinion of its character-criticism we reserve.

AMUSEMENTS.

WALNUT STREET THEATRE,-Mr. Booth will make his rearree in Philadelphia in a part we have never yet seen him play—that of "Othelio." Hitherto he has played "lago," and it is one of the jewers of artistic crown. His admirable conception of "la will add additional interest to his "Othelio," great contrast giving, as it were, the cause and the effect of the dramatic action of the play. Mr.C.Barron has been chosen to support him as "Iago," and Mr. Taylor will play "Cassio" – a fine cast. The ladies are entrusted to Miss Germon and Miss Graham. The play will be put upon the stage with entirely new "business" and effects according to the modern school. Booth's reappearance is an event in our

ARCH STREET THEATRE.—Madame Celeste's new piece is a version of the "Flying Dutchman" She herself enacts that wanderer of the seas. The effects in this piece are said to be most wonderful, and never yet attempted on any stage. Madame Celeste's expressive pantomime, her exquisite gracs, will give admirable character to this mystic and romantic hero. The synopsis of the play seems to premise effects which, at any theatre excepting the Agen effects which, at any theatre excepting the Arch, would seem impossible to produce, but here we may be sure of having all that is "set down." The piece will be preceded every night by a tarce.

NEW CHESNUT STREET THEATRE -Miss Maggie Mitchell appears this evening in a new role, which she has never before played in this city. The piece is an adaptation of La Grace de Dieu, of which there are already one or two versions in English. Miss Mitchell has been very successful in this role, which differs somewhat in character from "Fanchon," aithough the heroine is a pensant. Linda of Cha-mouniz is an Italian version of the plot. Miss Orion has a part in the piece, which will be an additional

ACADEMY OF MUSIC.-The managers of the Ravel troupe have made a most judicious change in reduc-ing the prices of admission for the rest of their en-gavement in this city. They have not, however, reduced the attraction of the bills, and this evening Antoine, Francors, Gabriel, and the whole troupe, including Mad'lle Pepita and Young America, will appear in favorite exhibitions and pieces. A reduced scale or prices will be found in detail e'sewhere. Seats may now be secured in the lower part of the house for the reasonable sum of 75 cents each.

AMERICAN THEATRE - During the present week El Nino[Eddie performs his ereat wire-walking fea's, and pantomimic and vaudeville performances will be the order of the night. The Wesner Sisters will present their specialties.

-The London Daily News confirms the report that Mr. Goldwin Smith will retire from the Regius Protessorship of Modern History at Oxford at the end of the ensuing term. The reason is anderstood to be his wish to be relieved of the labor of tuition and to devote his energies which have been somewhat impaired of late by failure of physical power, to the historical works which he has on hand.

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Pillow Case and Sheeting Muslins. KID GLOVES! KID GLOVES!! Best quality imported choice Spring colors Ladies" English Silk Gloves; Ladies' White and Buff Berlin Gloves; Ladles' Lisie and Berlin Gloves, 25c. up to 50c. BONNET BIBBONS, CHOICE COLORS,-Numbers 4 and 6 corded edge Ribbons; Black Velvet Bibbons;

HOOP SKIRTS! HOOP SKIRTS!!-Best quality made expressly for our sales. PRICE & WOOD. No. 113 N. NINTH Street, above Arch. N. B.—Will remove to the N. W. corner Eighth and Filbert streets about the last of April. 421

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From the prices entry in the senson.
85 t HEMr. SHLKS RELUCED TO \$3:50.
85 FIGURED CORDED SHKS REDUCED TO \$4.
85 FIGURED CORDED SHKS REDUCED TO \$4.
85 FIAIN CORDED SHKS REDUCED TO \$4.
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83:75 FLAIN SHLKS REDUCED TO \$2:25.
84 FLAIN SHKS REDUCED TO \$2:25.
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87c. PLAID POPLINS REDUCED TO 50c. 62c. PLAID POPLINS REDUCED 10 31c. And 0 her qualities and varieties of Dress Goods at equal y low prices. H. STEEL & SON. Nos. 718 and 715 N. TENTH St.

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JAS. R. CAMPBELL & CO.,

No. 727 CHESNUT Street,

Have made extensive additions to their popu lar Stock or

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WHOLESALE ROOMS UP STAIRS, [3 31 1m

WM. H. HORSTMANN & SONS. FIFTH and CHERRY Sts.

IMPORTERS AND MANUFACTURERS OF LADIES' DRESS

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AND CLOAK TRIMMINGS. PLAIN AND FANCY BUTTONS, COTTON TRIMMINGS. BLACK AND COLORED GALLOONS CLUNY LACES, BELTINGS. GUIPURE LACES BALMORAL TRIMMINGS. GIMPS AND ORNAMENTS. COLORED VELVET RIBBONS

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BRO HIRS
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Ladies' very fine and heavy Hose at 20, 25, and 30c.;
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Children's, Misses' and Boys' Hose of every description and quality, very low.

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The very best quality Kid Gloves, warranted, only
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Line Thread and Slik Gloves, new styles, very CORSETS.

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